

JORGE MARTINEZ ZARATE

MI PRIMER LIBRO DE GUITARRA

RICORDI

BA 11940

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MI PRIMER LIBRO DE GUITARRA

Técnica, Estudios y Obras
para una y dos guitarras



RICORDI AMERICANA
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PROLOGO

Una verdadera educación musical ha de tener ante todo, valor humano, y ha de despertar y desarrollar la sensibilidad estética del niño.

La educación instrumental sólo cumplirá su objeto si es puesta al servicio de una auténtica educación musical. Para ello, toda buena técnica debe estar basada en la musicalidad.

La nueva concepción pedagógica musical infantil, exige un nuevo camino, más amplio y más ameno, y no por eso, menos formal y lógico.

En este libro, el trabajo a realizarse está técnicamente ordenado; cada nuevo elemento teórico es presentado en forma de enunciado sintético, y luego tratado como técnica, estudio o pequeña obra.

Desde las series preparatorias se han incluido algunos estudios y obras a dos guitarras. En todos los casos ambas partes pueden y deben ser estudiadas por el alumno, ya que presentan un mismo nivel técnico. Así podrá alternar su ejecución con sus condiscípulos o maestro. No debemos olvidar la importancia que la música de cámara tiene en la formación integral del futuro músico, y que su práctica resulta apasionante y estimula vivamente al niño.

Hacer que el niño se interese y ame la guitarra, y sobre todo, la música, es la finalidad de este libro. Más tarde, podrá abordar el estudio de los clásicos métodos de guitarra, y lo hará con un bagaje de conocimientos y una formación musical más amplia y moderna.

NOTA A LA NUEVA EDICION

Antes de editar el segundo libro, que continuará esta obra, se ha querido desarrollar con mayor amplitud algunos de los elementos de estudio que integran este primer libro.

Se ofrece así una ejercitación más completa, que servirá para afianzar los conocimientos musicales elementales y resolver mejor los problemas técnicos básicos.

EL AUTOR

JORGE MARTINEZ ZARATE

MI PRIMER LIBRO DE GUITARRA

Técnica, Estudios y Obras para una y dos guitarras.

SERIES PREPARATORIAS

Valores: $\circ = \rho \rho = \rho \rho \rho \rho$

Compás: $C = \frac{4}{4} = \rho = \rho \rho \rho \rho$

Cuerdas al aire: (0)

1a. Serie

1

2

3

4

5

5

2) *i* *ma* *a*
1) *p* *i* *ma*

(0)

6

2) *a* *ma* *a* *m* *i*
1) *i* *ma* *i* *ma* *a*

(0)

7

4) *a* *m*
3) *m* *i*
2) *m* *a*
1) *i* *m*

(0)

8

2) *i* *ma* *a*
1) *p* *i* *ma*

(0) (0) (0)

9

2) *p* *m* *i*
1) *p* *i* *m*

(0) (0)

10

4) *p* *a* *m* *i*
3) *p* *i* *m* *a*
2) *p* *m* *i* *m*
1) *p* *i* *m* *i*

(0) (0)

MELODIAS APLICADAS

11

12

13

14

2a. Serie

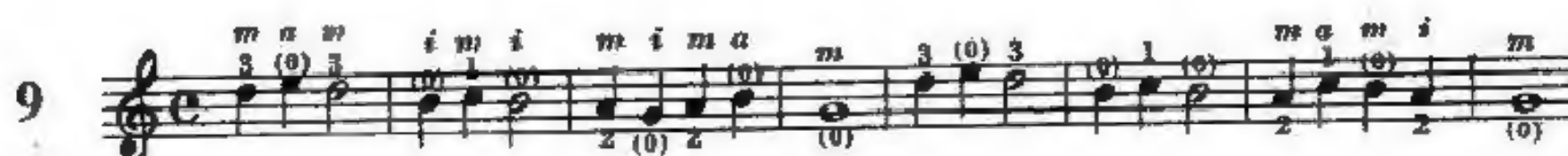
1

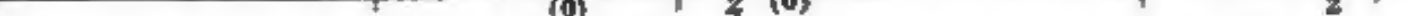
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3



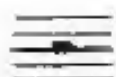
MELODIAS APLICADAS



10 


11 

Silencio de blanca



Silencio de negra



12 

13

3a. Serie

1

4) 12 171
3) 171 2
2) 171 12
1) 1 171

2

3 (9) (9)

[illegible]

4 

5

Exercise 5 is a single-line musical piece in treble clef with a key signature of one flat (B-flat). The notation consists of a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-3 below the notes, and breath marks (indicated by a vertical line with a small circle) are placed above the staff. The exercise concludes with a final double bar line.

[illegible]

7

3 (0) 2 (0) 2 3 (0) 2 3 2 (0) 2 3 (0) 3 2 3 2 (0) 3 2

[illegible]

MELODIAS APLICADAS

8

Exercise 8 is a single-line musical piece in treble clef and common time. It consists of a sequence of notes with the following fingerings: (0), 2, (0), 3, 3, (0), 2, (0), (0), 2, (0), 3. Above the staff, there are several small, illegible markings that appear to be performance instructions or tempo markings.

9 

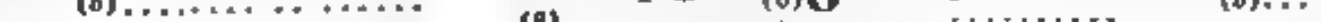
10 

The first line of musical notation is on a single staff with a treble clef. It contains a series of notes and rests, with some notes marked with a '2' below them, indicating a second ending or a specific rhythm. The notes are mostly quarter and eighth notes, with some rests. The melody is simple and melodic.

11 

[illegible]

4a, Serie

1  Musical staff with notes and fingerings. The staff contains a series of notes with fingerings indicated above them: 3, 2, (0), 3, 1, (0), 1, 3, (0), 2, 3. Below the staff, there are dotted lines with numbers in parentheses: (5), (8), (5).

4) 12 716
3) 714 1
2) 771 12
1) 2 771

2

3 2 (0) 3 1 (0) 1 3 (0) 2 3

4) *re m i m*
 3) *i m m re m*
 2) *m re m re*
 1) *i m m i m*



5a. Serie

1

2

3

4

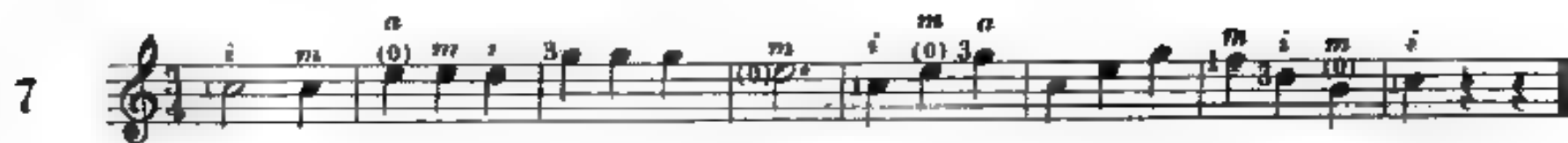
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6

7

MELODIAS APLICADAS

Compás $\frac{3}{4}$ - $\frac{3}{4}$ = p p p Puntillo p = p + p = p + p + p



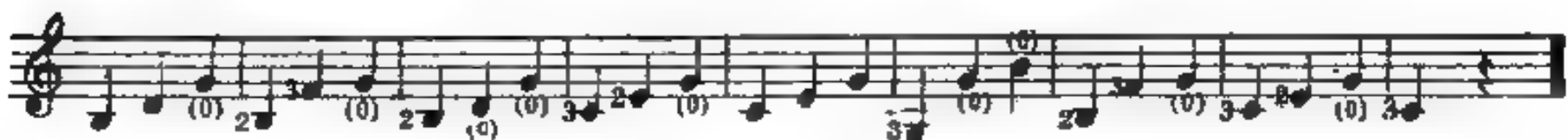
SE VA, SE VA LA BARCA - dos guitarras-

(Anacrusa y ligadura de prolongación)

1a. guitarra



2a guitarra



11^{a)} 1a. guitarra

11^{b)} 2a. guitarra

12^{a)} 1a. guitarra

12^{b)} 2a. guitarra

13^{a)}
1^a guitarra13^{b)}
2^a guitarra

Exercise 13a (1^a guitarra) and 13b (2^a guitarra) are musical exercises in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings.

14^{a)}
1^a guitarra14^{b)}
2^a guitarra

Exercise 14a (1^a guitarra) and 14b (2^a guitarra) are musical exercises in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings.

15^{a)}
1^a guitarra15^{b)}
2^a guitarra

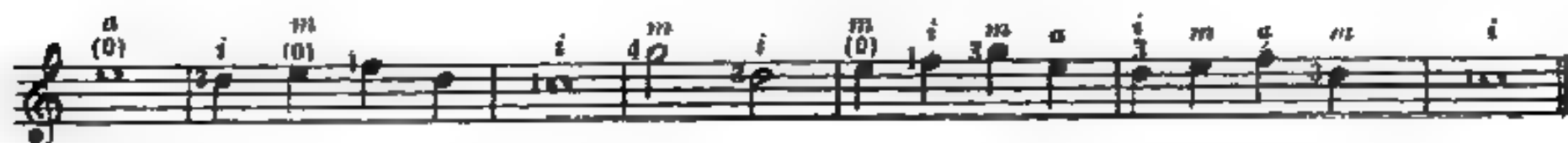
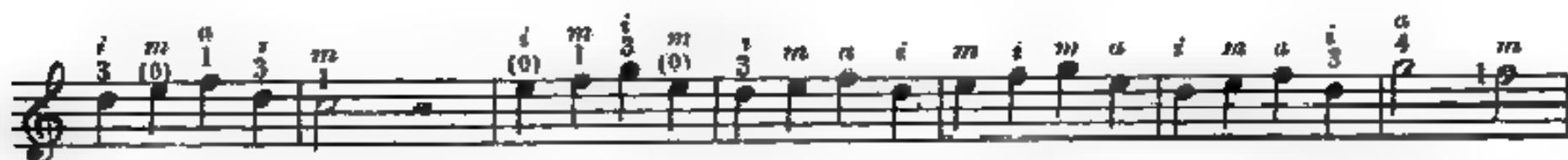
Exercise 15a (1^a guitarra) and 15b (2^a guitarra) are musical exercises in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings.

16^{a)}
1^a guitarra16^{b)}
2^a guitarra

Exercise 16a (1^a guitarra) and 16b (2^a guitarra) are musical exercises in treble clef with a key signature of one sharp (F#). The notation includes various musical symbols such as notes, rests, and fingerings.

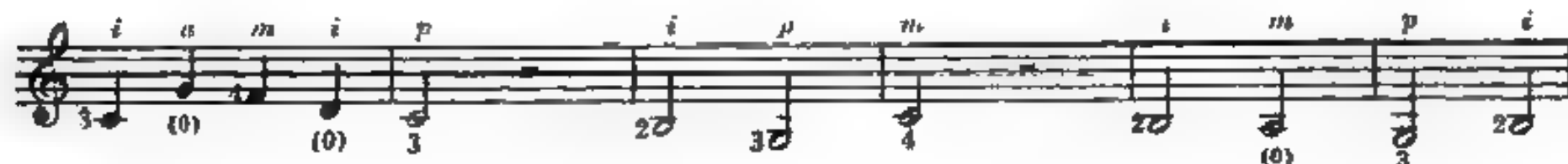
19a)

la-guitarra

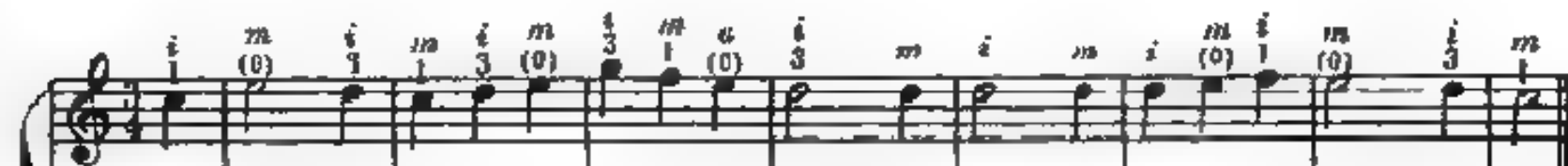


19^{b)}

2a. gūlatta

20^{a)}

la guitarra

20^b20
20. ਸ਼ਾਇਰਾਂ

The musical score for 'The Song of the Lark' is presented on a grand staff with a treble and bass clef. The key signature has one sharp (F#), and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano) and *ad* (ad libitum). There are also performance instructions in Russian: 'свободно' (ad libitum) and 'свободно' (ad libitum). The score is divided into measures by bar lines, and there are repeat signs at the end of the piece.

6

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with some notes beamed together. The accompaniment features a steady eighth-note pattern in the left hand. The score includes various musical notations such as slurs, ties, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics 'The Rose Tree' are written below the melody.

7

The first system of the musical score for 'The Song of the Lark' is presented. It features a single melodic line on a treble clef staff. The melody is composed of eighth and sixteenth notes, with various rests and ties. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The notation is in a standard musical format, with notes and rests clearly defined.

BA IN 40

Cuatro estudios para la independencia de los dedos

9

10

11

12

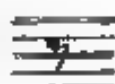
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13

OH, ESTRASBURGO!

(CANCION ALEMANA)

Silencio de corchea



14

Acordes de tres sonidos

(Práctica en seis fórmulas)

15

Fórmula 1 F. 2 F. 3 F. 4 F. 5 F. 6

Cerales 2-3 veces

Measures 16-18 of the musical score. Measure 16 contains two staves of music. Measure 17 contains two staves of music. Measure 18 contains two staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, mp).

Corales a 3 voces

16

17

18

Fórmulas con cuerdas al aire

(Repetir varias veces cada una)

Valor irregular Trestle

Senecioidea:

$\hat{u} - u - r$ Senasorchea: $\begin{array}{|c|c|c|c|} \hline \text{||} & \text{||} & \text{||} & \text{||} \\ \hline \end{array} = \begin{array}{|c|c|c|c|} \hline \text{||} & \text{||} & \text{||} & \text{||} \\ \hline \end{array} - u - r$

[illegible]

Estudio a dos guitarras

12. guitarra

20^a)

20^a)

The first system of the musical score for 'The Song of the Lark' is written on a grand staff with a treble and bass clef. The key signature has one sharp (F#). The melody in the treble clef consists of eighth and quarter notes, with some notes marked with 'u' or 'm' above them. The bass line features triplet markings (3) and various rests. The system concludes with a long, sweeping slur over the final notes, marked with a 'p' (piano) dynamic.

2a. guitarra

2a. guitarra

20^{b)}

A musical score for guitar, labeled '20b)' and '2a. guitarra'. The score is written on a single staff with a treble clef. It begins with a key signature of one flat (B-flat) and a 3/4 time signature. The first measure contains a triplet of eighth notes (B-flat, A, G) marked with a 'p' (piano) dynamic. The second measure contains a half note (F) and a quarter note (E). The third measure contains a half note (D) and a quarter note (C). The fourth measure contains a half note (B-flat) and a quarter note (A). The fifth measure contains a half note (G) and a quarter note (F). The sixth measure contains a half note (E) and a quarter note (D). The seventh measure contains a half note (C) and a quarter note (B-flat). The eighth measure contains a half note (B-flat) and a quarter note (A). The ninth measure contains a half note (G) and a quarter note (F). The tenth measure contains a half note (E) and a quarter note (D). The eleventh measure contains a half note (C) and a quarter note (B-flat). The twelfth measure contains a half note (B-flat) and a quarter note (A). The thirteenth measure contains a half note (G) and a quarter note (F). The fourteenth measure contains a half note (E) and a quarter note (D). The fifteenth measure contains a half note (C) and a quarter note (B-flat). The sixteenth measure contains a half note (B-flat) and a quarter note (A). The seventeenth measure contains a half note (G) and a quarter note (F). The eighteenth measure contains a half note (E) and a quarter note (D). The nineteenth measure contains a half note (C) and a quarter note (B-flat). The twentieth measure contains a half note (B-flat) and a quarter note (A). The score ends with a double bar line.

21

2) 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 1000 1001 1002 1003 1004 1005 1006 1007 1008 1009 1010 1011 1012 1013 1014 1015 1016 1017 1018 1019 1020 1021 1022 1023 1024 1025 1026 1027 1028 1029 1030 1031 1032 1033 1034 1035 1036 1037 1038 1

Acordes de cuatro sonidos

(Práctica en seis fórmulas)

22

F.1 F.2 F.3 F.4 F.5 F.6

Escala cromática

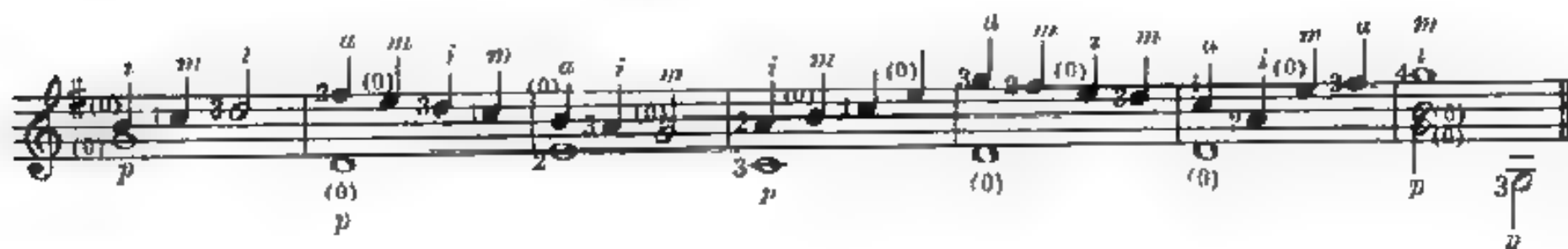
Alteración ascendente simple #

23

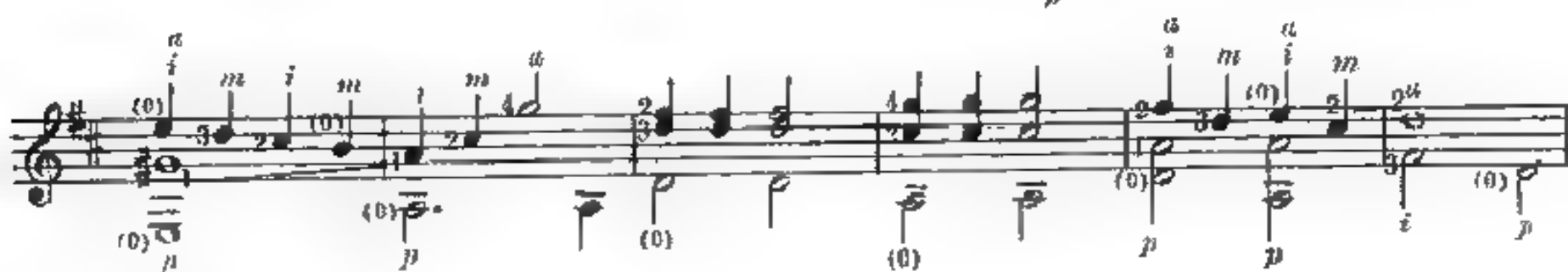
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26



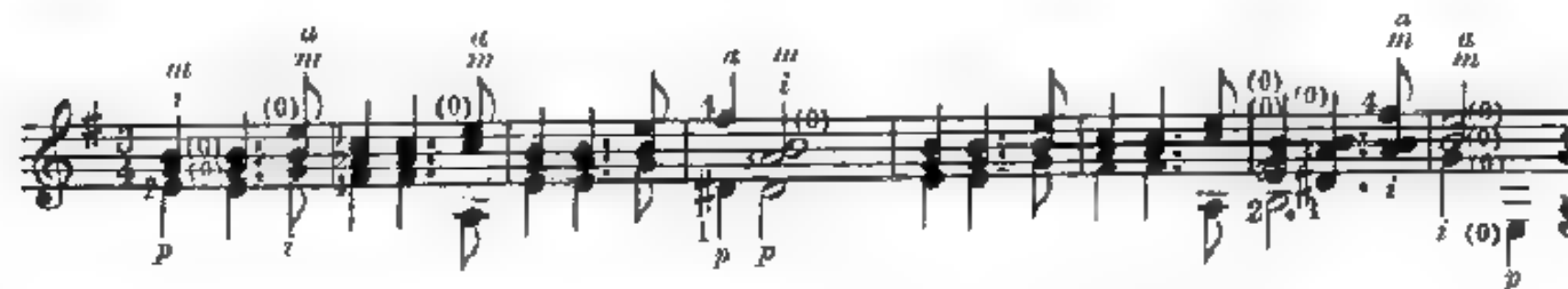
27



28



29



Matrices: p - q - f Reguladores $\Leftarrow \Rightarrow$

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Estudio a dos guitarras

1a. guitarra

31^a

2a. guitarra

31^b

HOGAR, DULCE HOGAR

(CANCIÓN INGLESA)

32

1a. vez 2a. vez

Escala cromática

Atracción descendente simple ↓

33

34

35

36

p i m i a i m i p i m i a i m i

BA 119 10

J. G. WITTHAUER (1750-1802)

ALLEGRETTO

1a. guitarra

37

2a. guitarra

J. CH. F. BACH (1732-1795)

DANZA

1a. guitarra

38

2a. guitarra

BRILLA, BRILLA ESTRELLITA!

(CANCION INFANTIL)

39

Two staves of music in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one flat (F major). The melody is simple and repetitive. The second staff continues the melody. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). There are also some markings like (0) and (1) in parentheses.

FRAY SANTIAGO

(CANCION INFANTIL)

40

Two staves of music in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one flat (F major). The melody is simple and repetitive. The second staff continues the melody. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). There are also some markings like (0) and (1) in parentheses.

LLEGO NAVIDAD

(Del siglo XVII)

41

Four staves of music in G major, 2/4 time. The first staff begins with a treble clef and a key signature of one flat (F major). The melody is simple and repetitive. The second staff continues the melody. The third and fourth staves continue the melody. Fingerings are indicated by numbers 1-4. Dynamics include piano (p) and mezzo-forte (mf). There are also some markings like (0) and (1) in parentheses.

CUATRO RONDAS INFANTILES - das guitarras

Compás compuesto: $\frac{6}{8} = \frac{6}{8} = \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot \text{p} \cdot$ 

42^b la. guitarra *tr*

1 2 3 0

p

43b) la. guitarra

[illegible]

14b) *la. guitarra*

[illegible]



48

49

50

51

CIELO, CIELO

(NEGRO ESPIRITUAL)

19

20

21

22

Combinaciones rítmicas con cuerdas al aire

50

1/2 Ceja

(Práctico en seis fórmulas)

51

Fórmula 1 F. 2 F. 3 F. 4 F. 5 F. 6

$\frac{1}{2}$ C. 1 $\frac{1}{2}$ C. 1 $\frac{1}{2}$ C. 1 $\frac{1}{2}$ C. 1 $\frac{1}{2}$ C. 1 $\frac{1}{2}$ C. 1

Estudio para la 1/2 Caja Calderón

52

1/2 C.1, *m a*
p

1/2 C.1 *m i m i*
p

1/2 C.1 *m i m i*
p

1/2 C.1 *m i m i*
p

1/2 C.1 *m i m i*
p

1/2 C.3 *m a m*
p

1/2 C.1 *m a m i m*
p

1/2 C.1 *m a m i m*
p

1/2 C.1 *m a m i m*
p

1/2 C.1 *m a m*
p

rall.

a tempo

Ceja entera

(Práctica en nuevas fórmulas)

53

C.1

C.1

C.3

C.1

Fórmula 1

C.1

F.2

C.1

F.3

C.1

F.4

C.1

F.5

C.1

F.6

C.1

F.7

F.8

F.9

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54

C.3 C.1 C.1 C.3 C.1 C.1 C.1 C.1 C.1

Armónicos simples

(Realizarlos en Cejas 12, 9, 7 y 5)

35

12 arm. (hasta fin)

J. BRAHMS, 1833-1897

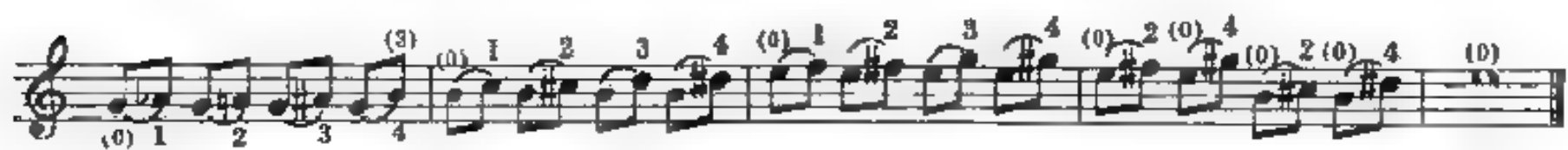
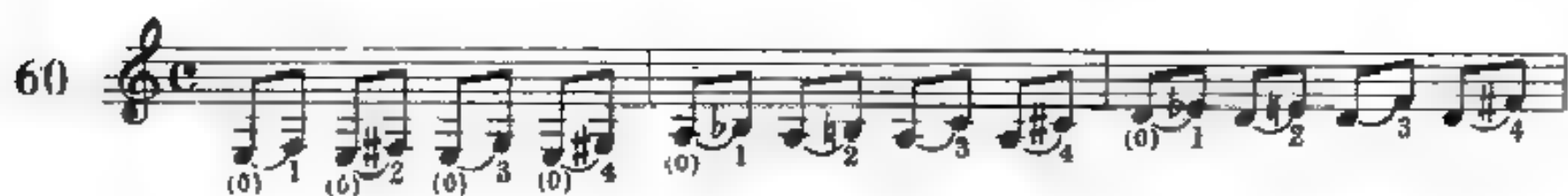
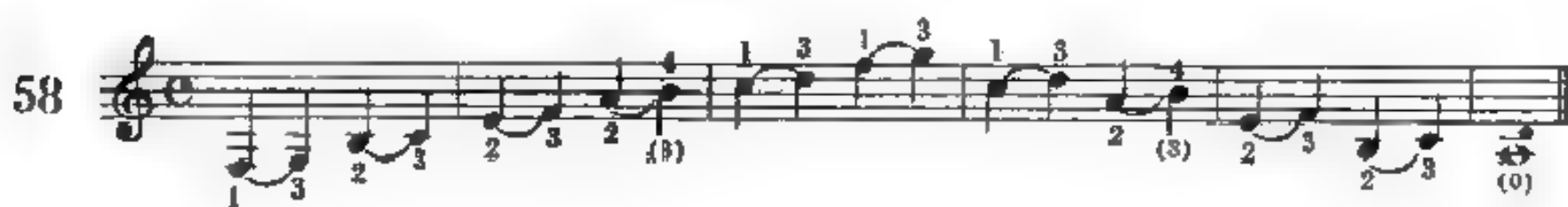
CANCION DE CUNA

56

C.2 C.2 C.2 C.2 C.2 C.2 C.2 C.2 C.2

TECNICA DE LOS LIGADOS

Ligados ascendentes



62 *i m a a H a*

63

64

65

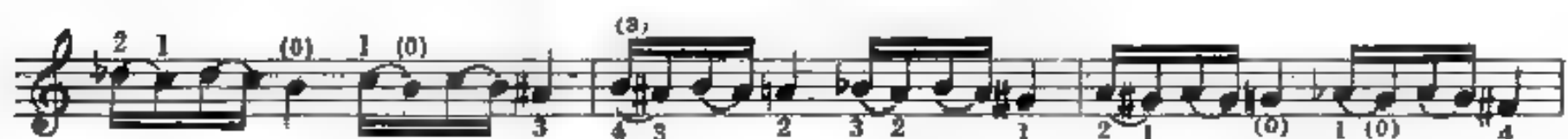
Ligados descendentes

63

64

65

66



Ligados ascendentes y descendentes

69

72

Musical score for a piano piece, page 45, starting at measure 72. The score consists of seven staves of music in 2/4 time. The notation includes various fingerings (1-4), slurs, and dynamic markings (p, m, a). Measure numbers (3), (2), (1), (2), (3), (4), (3), (3), (0), (4), (3), (2), (1), (4), (3), (2), (1), (4) are indicated below the notes. The piece concludes with a *rall.* marking and a final measure marked (6).

2a. *guttata*

Andante

C. GLUCK (1714-1787)

2a. *guilayana*

Moderato

J. SCHEIN (1586-1630)

2a. guitar

BA 11940

J.S. BACH

ARIA EN RE MENOR

in, guitar

Andante

C. GLUCK

CANCION

1a. guitarra

Moderato

First staff of music, labeled "Mozart's". It is in 6/8 time and begins with a treble clef. The key signature has one flat (B-flat). The notation includes various rhythmic values (eighth, quarter, half, and full notes), rests, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). There are also performance instructions like "acc" (accents) and "tr" (trills). The staff concludes with a double bar line and a repeat sign.

[illegible]

J. SCHEIN

CORAL

இ. ஜயதீபன்

[illegible][illegible]

The musical score for 'The Song of the Lark' is written on a single staff in treble clef with a key signature of one sharp (F#). The melody is characterized by a series of eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-4 above the notes. Dynamic markings include *p* (piano) and *f* (forte). The piece concludes with a final double bar line.

PEQUEÑA CANCION (para dos guitarras)

Non presto

R. SCHIMMANN

EL PRIMER DOLOR (para dos guitarras)

Non presto

[illegible]

BA 11940

R. SCHUMANN

PEQUEÑA CANCION

la. guitarra

Non presto

First staff: Melody begins with a half note C4, followed by a quarter note D4, then a half note E4. The bass line consists of a half note C3, followed by a half note G2. Dynamics: *p*.

Second staff: Melody continues with a half note F4, then a half note G4. The bass line has a half note A2, followed by a half note D3. Dynamics: *p*.

Third staff: Melody continues with a half note A4, then a half note B4. The bass line has a half note E3, followed by a half note A2. Dynamics: *p*.

Fourth staff: Melody concludes with a half note C5, then a half note B4. The bass line has a half note G2, followed by a half note C3. Dynamics: *p*.

R. SCHUMANN

EL PRIMER DOLOR

la. guitarra

Non presto

First staff: Melody begins with a half note D4, followed by a half note E4. The bass line consists of a half note D3, followed by a half note G2. Dynamics: *cantabile*.

Second staff: Melody continues with a half note F#4, then a half note G4. The bass line has a half note A2, followed by a half note D3. Dynamics: *cantabile*.

Third staff: Melody continues with a half note A4, then a half note B4. The bass line has a half note E3, followed by a half note A2. Dynamics: *cantabile*.

Fourth staff: Melody concludes with a half note C5, then a half note B4. The bass line has a half note G2, followed by a half note C3. Dynamics: *cantabile*.

F. MENDELSSOHN (1809-1847)

CÁNCION DE NAVIDAD (para dos guitarras)

2a guitarra

Andante

Handwritten musical notation for the second guitar part of 'Cancion de Navidad'. The notation includes fingerings (e.g., 1, 2, 3, 4), dynamics (p, ppp, f), and articulation marks. The piece is in G major and 6/8 time, with a tempo marking of 'Andante'.

F. GRUBER (1787-1863)

NOCHE DE PAZ (para dos guitarras)

2a guitarra

Andante

Handwritten musical notation for the second guitar part of 'Noche de Paz'. The notation includes fingerings (e.g., 1, 2, 3, 4), dynamics (p), and articulation marks. The piece is in D major and 6/8 time, with a tempo marking of 'Andante'. The score ends with a 'dim.' (diminuendo) marking.

F. MENDELSSOHN

CANCION DE NAVIDAD

la. guitarra
Andante

p

mf

f

dim. ...

F. GRUBER

NOCHE DE PAZ

la. guitarra
Andante

p

mf

p

1/2 C. 7

1/2 C. 5

NACI EN LA CUMBRE

(CANCION ANONIMA GUATEMALTECA)

Moderato

TUTÚ MARAMBÁ

(CANCION ANONTMA BRASILEÑA)

Andante

The image displays a musical score for a piece titled "Andante" by Franz Liszt. The score is written for piano and consists of four staves. The key signature is one sharp (F#), and the time signature is common time (C). The tempo is marked "Andante". The notation includes various musical symbols such as notes, rests, and dynamic markings like "p" (piano). Fingerings are indicated by numbers 1 through 4. There are also some unusual markings, possibly indicating specific techniques or ornaments, such as "m", "cl", and "m2". The score is presented in a clear, legible format, suitable for a music book or a digital score display.

ESTA NOCHE SERENA

(CANCION ANONIMA VENEZOLANA)

Moderato

C. 2

C. 2

C. 2

arm. 12

The musical score for 'Esta Noche Serena' is written for guitar in standard notation. It consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and fingerings. Above the first staff, the text 'C. 2' is written. Above the second staff, 'C. 2' is written. Above the third staff, 'C. 2' is written. Above the fourth staff, 'arm. 12' is written. The score ends with a double bar line.

DOS PALOMITAS

(YARAVI TRADICIONAL)

1a. vez

2a. vez

C. 5

BA 1940

The musical score for 'Dos Palomitas' is written for guitar in standard notation. It consists of three staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato'. The score includes various musical notations such as notes, rests, and fingerings. Above the first staff, the text 'C. 2' is written. Above the second staff, 'C. 2' is written. Above the third staff, 'C. 2' is written. The score ends with a double bar line.

J. MARTINEZ ZARATE
VIDALITA

Lento

1a. vez
C.1

2a. vez
C.2

C.3

1a. vez

2a. vez
C.4

C.5

arm. 12

poco rall.

f, *p*, *mf*, *p*, *arm. 12*

